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statues by him are mentioned by ancient writers, chiefly Pliny, the best known being his Amazon at Ephesos, which was regarded as ranking next to those by Pheidias and Polykleitos among the various figures of Amazons erected there. This fact alone would establish him as one of the great sculptors of his time, and it is unfortunate that we have so little knowledge of his style and characteristics as an artist. Furtwängler assumed that the well-known busts of Perikles in the British Museum and the Vatican were copied from the statue referred to above, and upon them based his attribution of other heads and statues which he classed as works by or derived from Kresilas. Among these our head may properly be classed. The assumption, however, remains a conjecture which though plausible is not yet established; and if not established as regards the bust of Perikles, it is still less so in the case of some of the other types which he associated with that. Therefore all we can at present assert positively regarding the original of our head is that it was the work of a great sculptor of the fifth century, and that he may have been Kresilas.

E. R.

RENAISSANCE PORTRAIT MEDALS

THE seven Renaissance portrait medals described in the following notes have been acquired by the Museum at various times during the last three or four years. The six Italian medals are shown in the cases of small bronzes at the south end of the hall in Wing F; the seventh, a medal designed by Jehan Perréal, will be found in the adjoining gallery, F. 6.

The most beautiful of these medals is one¹ of Leonello d'Este (1407-1450), Marquis of Ferrara, by the famous master of the early Renaissance, commonly known as Vittore Pisano called Pisanello, but, in view of recent discoveries, probably to be identified with Antonio Pisano (di Puccio or Pucino), who was born in Pisa or Verona before 1395 and died at Naples(?) between 1450-1456. Of recent literature

dealing with the identification of Pisanello with the artist Antonio di Puccio, his biography and the date of his works, the reader should consult in particular the notes published by Biadego, in *Atti del Reale Istituto Veneto di Scienze, Lettere ed Arti*, 1907-1910, and the articles by L. Testi in *Rassegna d'Arte*, 1910 and 1911.

On the obverse of the medal, Leonello is represented in profile to the right, bare-headed, and wearing scale armor. The legend, separated by olive-branches, reads: LEONELLVS . MARCHIO . ESTENSIS . On the reverse is a mask of a triple-faced child, between two trophies of armor suspended from olive-branches. Signed: OPVS . PISANI . PICTORIS. The triple-faced *impresa* can not be explained with certainty, but is probably a complimentary allusion to the prudence of Leonello. The triple-head is found again on the shoulder-piece of King Alfonso's armor in a drawing by Pisanello in the collection His de la Salle, in the Louvre. Of the seven portrait medals (eight, if we regard as two the slight variations of the medal with the lynx *impresa*) which Pisanello made of Leonello, the only one bearing a date is the marriage-medal of the year 1444; the others, however, were probably executed within a few years of this date.

By a Ferrarese (?) follower of Pisanello is a medal² of Niccolò III d'Este (1384-1441). On the obverse is the bust portrait in profile to the right of the Marquis, wearing a high *berretto*, and a tunic edged with fur over an undervest. Legend in relief: NICOLAI MARCHIO ESTENSIS. On the reverse is a coat-of-arms, the fleurs de lys of France quartered with the eagle of the House of Este. To the left of the shield is the Gothic letter *ſ*, to the right, *ſ*, the initial letters of Nicolaus Marchio. The reverse is bordered by a wreath of laurel. This medal must have been executed after the first of January, 1431, as this is the date of the letters patent from Charles VII, King of France, to Niccolò III, authorizing him

¹Gift of Mr. H. Heilbronner, 1909.—Bronze. Low relief. Diameter, 2½ in.

²Rogers Fund, 1909.—Bronze. Low relief. Diameter, 2⅜ inches.

to add to his arms the fleur de lys of France. There is a second version of the medal in which the head is uncovered and the arrangement of the dress at the throat different. Although both medals have been ascribed by certain critics to Pisanello, or placed in the class of attributed works, we have preferred the more modest attribution to a follower of Pisanello. In

in bronze, and in some examples, with a different reverse, is by an anonymous Florentine medalist near to Niccolò Fiorentino (d.1514), but less vigorous in style. Von Fabriczy suggests as a possible author the so-called "Hope" medalist,⁴ the "medaillieur à l'espérance" to whom Heiss and Armand ascribe a number of medals dated 1489 or 1492 on which



NICCOLÒ III D'ESTE
BY A FERRARESE (?) FOLLOWER OF PISANELLO

this we are supported by the authority of Heiss¹ (who conjectures that the artist may be Andrea Guazzalotti) and of Hill.²

The third medal³ gives us a bust portrait, in profile to the left, of Marsilio Ficino (1433-1499), the Florentine philosopher and classical scholar famous as a translator and commentator of Plato, and as the head of the Platonic Academy which flourished under the protection of the Medici. He wears a *berretto* and a simple garment with a low standing collar; his face is wrinkled and his long hair falls to his shoulders. The legend reads: MARSILIVS . FICINVS . FLORENTINVS. On the reverse, placed horizontally across the middle of the field is the name: PLATONE.

This fine medal, which is known also

the figure of Hope is represented, sometimes together with Faith and Charity.

A second medal⁴ in lead represents Elisabetta Gonzaga (d.1528 (?)), Duchess of Urbino. It is by a skilled medalist and sculptor of the Florentine school, Andriano Fiorentino, who worked at the court of Frederick the Wise in Germany as well as in Italy. The Duchess is represented in profile to the right. She wears a low cut bodice and a necklace; her hair, bound by a fillet, is confined by a coiffe and hangs down to her waist in a long queue. The legend reads: ELISABET . GONZAGA . FELTRIA . DVCIS . VRBINI. The design on the reverse represents a nude female reclining on the ground regarding Fortune (or Opportunity), who escapes in the form of a head of hair, part of which remains in the woman's

¹A. Heiss: *Les Médailleurs de la Renaissance*. Vittore Pisano. Paris, 1881.

²G. F. Hill: *Pisanello*. London, 1905.

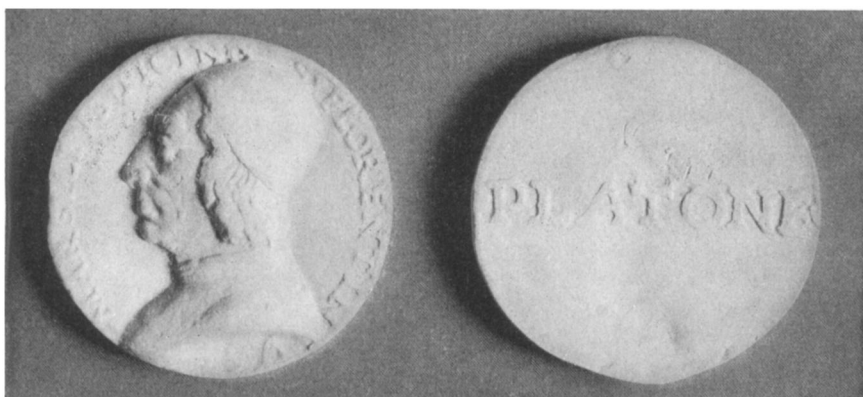
³Rogers Fund, 1911.—Lead. Low relief. Diameter, $2\frac{3}{8}$ inches.

⁴C. von Fabriczy: *Italian Medals* (English edition). London, 1904; p. 130.

⁵Rogers Fund, 1911.—Lead. Low relief. Diameter, $3\frac{1}{4}$ inches.



LIONELLO D'ESTE, BY PISANELLO (ANTONIO PISANO)



MARSILIO FICINO, BY THE SO-CALLED HOPE MEDALIST



ELISABETTA GONZAGA, BY ADRIANO FIORENTINO

hand. Around the rim is the legend: HOC . FVGIENTI . FORTVNAE . DICATIS.

Elisabetta Gonzaga married in 1489 Guidobaldo di Montefeltro (d.1508), Duke of Urbino, and died in 1528. Famous among the ladies of the Renaissance for her culture and lively spirit, she contributed largely to the brilliant life of the court of Urbino which Castiglione pictured in *Il Cortigiano*. The portrait medal of Elisabetta was executed, as we know from documentary evidence,¹ in

of Cardinal Pietro Bembo (1470-1547). The portrait bust on the obverse is in profile to the right. The Cardinal is represented with a long beard; this fact is important, as will be noted later, in establishing the date of the medal. The legend on the obverse reads: PETRI . BEMBI . CAR . On the reverse is a design of Pegasus in flight.

In 1537, when on his way to the court of François I., Benvenuto Cellini stopped at Padua to make a study for the portrait medal of Pietro Bembo which the future



LOUIS XII AND ANNE OF BRITTANY
BY JEHAN PERRÉAL

the year 1495, when Andriano Fiorentino stopped at Urbino on his way north from Naples where he had been working before the conquest of that city by Charles VIII. Besides the medal of Elisabetta, the sculptor executed, presumably at the same time, a medal of the sister-in-law of the Duchess, Emilia Pia, the wife of Antonio di Montefeltro. The costume, arrangement of the hair, and pose are nearly identical in these two medals, which are clearly by the same hand.

By Benvenuto Cellini (1500-1572), the celebrated goldsmith, medalist, and sculptor of the High Renaissance, is a medal²

cardinal, who chanced to be at Padua, had commanded. At this time Bembo did not wear a long beard nor was he then a cardinal (not until 1539); furthermore, this medal was to have been struck, not cast. As the medal of which we have an example is cast and represents the Cardinal as bearded, it is consequently not the one mentioned by Cellini in his memoirs. But, on the other hand, it may well have been made by him from the earlier portrait study of the year 1537, with such slight modifications as the beard and the addition of the Cardinal's title to the legend. This opinion, furthermore, is supported by stylistic evidence. The medal is worthy of Cellini's high reputation, and we may safely follow Armand³ in ascribing it to this master.

³A. Armand: *Les Médailles Italiennes*. Paris, 1883-1887. I., p. 146.

¹C. von Fabriczy: *Andriano Fiorentino in Jahrbuch der Königlich Preussischen Kunstsammlungen*, Berlin, 1903; XXIV., part I., p. 71-98.

²Rogers Fund, 1908.—Bronze. Low relief. Diameter, 2½ inches.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

A characteristic medal¹ of the late sixteenth century is one in gilded bronze representing Pope Pius V (Michele Ghislieri, 1504-1566-1572), a bust portrait in

is surrounded by rays of light. The legend is in raised letters: PIVS . . V.P.O. M.S. The ornamented reverse is slightly concave. The figure closely resembles



POPE PIUS V, ITALIAN, LATE XVI CENTURY



CARDINAL BEMBO, BY BENVENUTO CELLINI

profile to the left. The Pope, who is bearded, wears the triple tiara, and a cope with patterned orphreys. The figure

¹Rogers Fund, 1909.—Bronze, gilded. Low relief. Diameter, $3\frac{1}{2}$ inches.

that in a well-known medal by Giovanni Federigo Bonzaga (d. after 1586), and also repeated by Giovanni Paladino (end of sixteenth century), except that in ours the hand raised in benediction is not

shown nor are the legends and the decorations of the orphreys the same. Bonzaga, called Federigo Parmense, made in all fourteen medals of Pius V in whose pontificate occurred the famous naval battle of Lepanto, commemorated by several medals. Portrait medals of Pius V were also made by Giovanni Antonio de Rossi (1517-after 1575), a Milanese medalist and goldsmith working in Rome. As a rule, in papal medals of the best period, the triple tiara is generally not represented, as it was thought to detract from the expression of personality in the features; and even in the pompous seventeenth century, an informal head-dress was preferred to the tiara.

Finally there remains to be mentioned one of the masterpieces of the medalist's art in France, the portrait medal¹ of Louis XII (1462-1515), King of France, and his consort, Anne de Bretagne (1476-1514). This medal was designed by Jehan Perréal, called Jehan de Paris (1460 or 1463-1529), painter, sculptor, and architect, who worked chiefly at Lyons, and accompanied Louis XII on two Italian expeditions. The medal was modeled from his design by Nicolas Leclerc and Jehan de Saint-Priest, sculptors, and executed by Jehan Lepère, goldsmith.

On the obverse is the bust portrait of Louis XII, in profile to the right. He wears the collar of the order of Saint Michel. The field is semé with fleurs de lys. Legend in relief: FELICE . LVDOVICO . REGNATE . DVODECIMO . CESARE . ALTERO . GAVDET . OMNVS . NACIO . In the exergue under the bust is a small heraldic lion, the device of the city of Lyons. On the reverse is the bust portrait of Anne de Bretagne, in profile to the left. The Queen is crowned and wears a head-cloth or veil which hangs down upon her shoulders. The field is semé at the left with fleurs de lys, and at the right, with ermine. The legend reads: LVGDVN . RE . PVBLICA GAVDÊTE . BIS . ANNA . REGNANTE BENIGNE . SIC . FVI . CONFL . ATA.

¹Purchase, 1911.—Bronze. Low relief. Diameter, 4 $\frac{9}{16}$ inches.

1499. In the exergue is a lion similar to that on the obverse.

On the occasion of the marriage in 1499 of Louis XII, to Anne de Bretagne, widow of Charles VIII, the Consulate of Lyons presented the Queen with this commemorative medal, of which a considerable number of examples are known. Although this medal, one of the finest medallic works of the French Renaissance, was once considered Italian in origin, the ascription to Jehan Perréal and his assistant craftsmen is authoritative and beyond question. Besides this medal, Perréal is known to have designed one commemorating the visit to Lyons in 1494 of Charles VIII and his consort. The execution of this medal was entrusted to Jehan and Nicolas Lepère "d'après la pourtraicture de la main de Jehan Perréal."

J. B.

CRUCIFIXION

BY SPINELLO ARETINO

A CRUCIFIXION attributed to the hand of Spinello Aretino has recently been bought and is now on view in Gallery 33. It is painted in tempera, against a background of gold, on a panel 20 $\frac{1}{2}$ inches x 38 $\frac{1}{2}$ inches, and is in an excellent state of preservation.

It is a picture of great vivacity, crowded with figures. Besides the principal ones on the crosses and the holy people, there are many soldiers, some on horseback, and a great number of spectators, all shown in the lively colors which were usual in the paintings of the late followers of the Giottesque tradition. But here the colors are juxtaposed with peculiar daring and gayety, and the enamel-like sumptuousness of the decoration is the panel's most obvious appeal. Beyond this, however, there will be found in its groups and individual figures an excellence and expressiveness, rare in pictures of this epoch, namely, about 1400. At this time a formal receipt had supplanted in Florentine art the vigor of its productions of half a century earlier. The later Giotteschi were generally satisfied to reproduce in a diluted form that which their great master, more mindful of the mysteries he represented, had conceived so impressively.